

Miami Art Museum unveiled the design for the new MAM in Museum Park during a public lecture on October 21, 2009. Following are questions from the audience, and answers by Pierre de Meuron, Herzog & de Meuron founding partner, Christine Binswanger, Herzog & de Meuron senior partner in charge of the project and Terence Riley, former MAM director.

1. What are the thoughts about the large outdoor space/the north plaza between the building and the Metrorail. How do you see this space being used?

The space between the museums and I-395 is the main entrance for most museum visitors arriving by car. It will also be a major pedestrian walkway between the museums and the Metromover and the Baywalk. In as much, it will be suitably landscaped and designed with amenities to make it a great public space as well as visitor car parking access and art delivery.

2. How will the building be integrated and become inviting from Biscayne Boulevard? The similar issue you had in Minneapolis.

The master plan calls for a tree-lined promenade to draw visitors from Biscayne Boulevard into the park, toward the main entrances of both the Science and Art Museums. MAM is set within a large public space defined by an elevated platform and canopy. The platform's openness on all four sides invites visitors from the park, the city, Museum Plaza, and the Baywalk.

3. The building is very green oriented, i.e. vegetation and collection of water. Was the use of sunlight as a form of energy to support the museum ever considered?

The museum is currently in discussions with power supply companies and Miami-Dade County regarding the installation of photovoltaic solar panels on the roof. (MAM to confirm)

4. How are you addressing carbon monoxide release from cars in the mixture of parking garage and public use?

While screened visually, the parking is open on all four sides and cross ventilated, preventing any vehicle emissions from accumulating.

5. Tell us about your interactions with the local codes, being an architect from out of town. Frustrations, surprises, lessons learned and imposed by our unusual code requirements...

The highly litigious character of American society is entrenched in a set of defensive building codes that are quite often restrictive in terms of proposing new solutions to old problems.

6. As was mentioned by the moderator, the building has a classical aspect. In particular there is a subliminal precedence of The Parthenon: - ziggurat like plinth of stairs, - envelope of columns, - Golden Section. Given this Parthenon precedence, it seems to me that the design concept is a systematic deconstruction of Parthenon. How valid is this analysis? Did you think at one point during design development to introduce a Parthenon-like motif in form of landscape or some folly to help the layman?

We did not design the project with such reference actively in mind, but our architecture is often inspired by “traditional” architecture or building methods. We take your observation as a compliment.

7. I understand the design includes a restaurant. Will it be open to the public after museum hours?

Both the restaurant and platform will be open to the public after museum hours.

8. You mentioned that the future building for MAM is composed of concrete, glass and wood. Can you describe the roof structure? Is it also a “concrete trellis”?

The canopy above the outdoor platform is an open trellis, composed of pre-cast concrete beams with timber shading elements between. The timber shading elements are installed according to studies provided by our lighting consultant to avoid direct sunlight into the galleries and onto the outdoor public spaces.

9. What is the Herzog & de Meuron process? How do you create form and the first design gestures that create your architecture?

Herzog & de Meuron approaches each project differently, taking into account the specific and unique qualities of each project such as program, location, climate, and the client’s goals. This project was strongly guided by considerations of site and climate as well as a close collaboration with MAM and Terry Riley to determine the museum’s identity and goals.

10. Terry – How has the design responded to your vision of the museum? And has this solution opened new options for the future of MAM and how it will grow?

I envisioned a museum that was a great place to view art and a great work of architecture. Furthermore, I felt the design had to be a great public space, a space in which all Miamians felt ownership. This design answers all these demands and more: it is a building that can grow with the collection. It also suggests new directions for the collection: large-scale, outdoor sculpture, landscape art, video art of all scales, etc.

11. When working on a museum such as MAM or Tate Modern, Walker, deYoung, how much of your work involves trying to make sure the care of collections is part of the role of the building? How much thought is given to storage, lighting, humidity?

In collaboration with the Museum's staff, a series of gallery typologies have been designed to fulfil the institution's curatorial aims. Different gallery types embody strategies to both display and develop MAM's growing collection. Different modes of display are deployed in a non-linear sequence, allowing the visitor to follow multiple directions through the museum's collection, punctuated by specific pieces and spaces. Art handling, artificial lighting, natural lighting, and climate controlling were also designed carefully with the museum staff and the consultants.

12. Although your buildings may not be about a particular style, they are usually an investigation into the building skin or envelope. How does the MAM project build upon these investigations and what did you learn about the envelope with this project?

The main "façade" of the museum is not an enclosure, but rather an open structure embracing the outdoor public space with vertical gardens. The body of the museum is buried in the heart of this garden. For the exterior surfaces of the museum we are currently testing various finishes to structural concrete. We will enter an extensive phase of mockups with local manufacturers that will help us to understand the nature of concrete work in Miami.

13. The structure resembles a box kite. How will it fare in a hurricane?

The structure has been amply designed by our structural engineers to withstand hurricanes in the most efficient and elegant form.

14. Handicap access, open plaza in too much tropical sun?

The building is fully handicap accessible. Most of the main visitor circulation paths are protected from direct sunlight and rain.

15. Why put "Sleepwalkers" on the front of the building – it seems to brand the museum as sleepwalking?

Doug Aitken's *Sleepwalkers* was conceived as an exterior piece on an architectural scale. It will be shown when the building is first complete and from time to time thereafter on the exterior of the building, as will other artists' work. MAM would be delighted if the public came to associate it with works of the caliber of Aitken's *Sleepwalkers*.

16.

Comment Only. Thank you for creating a new language for Miami as you break through tradition and its codes, for the people.

No Answer

17. It has always been a modernist ideal to break the box: how have you dealt with securing the interstitial spaces, for instance, between lattice roof and gallery roof, between galleries and public podium? Thanks

The interstitial spaces provide different types of outdoor areas for different programmatic uses. They will have a varying degree of accessibility based on their level of publicness. Interstitial spaces on the platform provide an open public space sheltered from the rain while the elevated shaded spaces between the lattice roof and gallery roof are private to educational facilities.

18. What are the most significant challenges of working in Miami & how did it affect the design? Mario M

(Also answer for 21 and 25)

The local semi-tropical climate is one of the key elements to be addressed in developing a design that accommodates comfortable outdoor public space. The project responds to these conditions architecturally by providing a shading canopy and landscape in order to mitigate the heat, humidity, and rain showers.

There were also given restrictions placed on the site by natural conditions like hurricanes and flooding, which limit the programming of each level. The design responds to those restrictions by detaching the public platform from the surrounding landscape and opening up the visitor's car park rather than bury them into an artificial landscape. The museum experience begins when visitors enter the car park: with light, landscape and art.

20. What will it take for Miami to be taken seriously in the architectural world? Mike A

In researching and developing this project, Herzog & de Meuron has made an extensive research into the celebrated historical architecture of Miami as well as the lesser known, but equally inspiring local vernacular architecture.

21. How did you achieve such an open and elegant design? It appears to float!

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22. Was it considered to let the tops of "roof trellis forms" to exhibit the colors of the solar test pattern? Or other color pattern...

The design exposes the natural color of each building material, such as concrete and wood.

23. What accommodations will the building have for future and unknown technology and art forms?

The Museum is fully equipped for new and emerging technologies. Any museum, being built in a specific historical moment, will present challenges and opportunities to artists and curators and will enter into dialog with future uses.

24. What kind of structure would you like to see across the museum? Something totally different, perhaps a structure that references the museum? Are you going to be involved with any future development there, like the plaza between the museums?

We have no “expectations” for the Science Museum that has its own author, Grimshaw Architects, and we think this is good. We will coordinate with Plaza designer for the transition from the Art Museum to the Museum Plaza such as landscape, parking and infrastructure.

25. What aspect of Miami influenced the project the most? And how is it represented / manifested in the project? How sustainable and self-sufficient is the project? Thank you for the public spaces!!!

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26. How effective is a geo-thermal system in Miami?

Using a geo-thermal system for radiant cooling on the platform will reduce the ambient temperature of the outdoor public spaces by 5° Fahrenheit on average.

27. With MAM establishing a new cultural node for downtown Miami, how do you anticipate the urbanism of the city to respond (with respect to pedestrian traffic, commercial and residential densities, additional institutions or public transit systems?)

There is already quite a rich constellation of urban fragments: American Airlines Arena, Bayside Marketplace, the Performing Arts Center and Downtown. Museum Park will provide a public space with cultural activities that will play an important role for the future pedestrian network in downtown. The museum takes into account current modes of urban use by providing ample parking and bus access, and fosters the development of new and existing infrastructures, such as the Metromover.

28. What did the numbers that went with the satellite images mean?

These are Herzog & de Meuron project numbers given to all projects chronologically. The Miami Art Museum project number is 306.